

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

C. H. H. PARRY

THE CHIVALRY^{OF}_{THE} SEA

LONDON NOVELLO & Co. LTD.

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NOVELLO'S EDITIONS.

COMPOSITIONS

BY

C. HUBERT H. PARRY.

ORATORIOS, CANTATAS, ETC.

| | s. | d. |
|--|------|-----|
| BEYOND THESE VOICES THERE IS PEACE. MOTET. (S.B. SOLI.) | | |
| Full Score and Wind Parts, MS. | | |
| String Parts (5) | 15 | 0 |
| Vocal Score | 1 | 0 |
| BLEST PAIR OF SIRENS ("At a Solemn Music"). (CHORUS ONLY.) ODE BY MILTON. | | |
| Full Score | 11 | 6 |
| String Parts (4) | 3 | 6 |
| Wind Parts... | 13 | 6 |
| Vocal Score | 1 | 6 |
| Ditto, Tonic Sol-fa | 1 | 0 |
| Ditto, German Words by Walter Josephson | 4 | 0 |
| Ditto, Italian Words by A. Visetti | 4 | 0 |
| Vocal Parts, German Words by Walter Josephson | 3 | 0 |
| Book of Words (per 100) | 6 | 6 |
| CHIVALRY OF THE SEA. THE. (NAVAL ODE.) WORDS BY ROBERT BRIDGES. SET TO MUSIC FOR FIVE-PART CHORUS AND ORCHESTRA. | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 1 | 6 |
| Ditto, Tonic Sol-fa | 1 | 0 |
| CORONATION. HYMN TUNE. | | |
| Full Score and Orchestral Parts, MS. | | |
| DE PROFUNDIS. 130TH PSALM. (S. SOLO.) | | |
| Full Score and Wind Parts, MS. | | |
| String Parts (4) | 6 | 9 |
| Vocal Score | 3 | 0 |
| Vocal Parts... | each | 1 6 |
| ETON. AN ODE BY ALGERNON CHARLES SWINBURNE. SET TO MUSIC FOR THE 450TH ANNIVERSARY OF THE FOUNDATION OF THE COLLEGE. | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 2 | 0 |
| ETON MEMORIAL ODE. NOVEMBER 18TH, 1908. WORDS BY ROBERT BRIDGES. | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 1 | 6 |
| GLORIES OF OUR BLOOD AND STATE, THE. (CHORUS ONLY.) A FUNERAL ODE, BY JAMES SHIRLEY. | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 1 | 6 |
| GOD IS OUR HOPE. 46TH PSALM. ANTHEM. (B. SOLO.) COMPOSED FOR THE 259TH ANNIVERSARY OF THE FESTIVAL OF THE SONS OF THE CLERGY. | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 2 | 6 |
| I WAS GLAD WHEN THEY SAID UNTO ME. ANTHEM. | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 0 | 6 |
| INVOCATION TO MUSIC. AN ODE (IN HONOUR OF PURCELL). BY ROBERT BRIDGES. (S.T.B. SOLI.) | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 1 | 0 |
| JOB. AN ORATORIO. (S.T. BAR. B. SOLI.) | | |
| Full Score | 12 | 0 |
| String Parts (4) | 17 | 6 |
| Wind Parts | 33 | 10 |
| Vocal Score | 4 | 0 |
| Ditto, Tonic Sol-fa, Choruses only | 1 | 6 |
| Vocal Parts... | each | 1 6 |
| Book of Words (per 100) | 33 | 4 |

| | s. | d. |
|---|------|-----|
| JUDITH; OR, THE REGENERATION OF MANASSEH AN ORATORIO. (S.S.A.T.B. SOLI.) | | |
| Full Score, MS. | | |
| String Parts (4) | 43 | 6 |
| Wind Parts... | 76 | 9 |
| Vocal Score | 7 | 6 |
| Ditto | 8 | 6 |
| Ditto, Tonic Sol-fa, Choruses only | 11 | 6 |
| Vocal Parts... | each | 3 0 |
| Book of Words, with Analysis, by F. HUEFFER (per 100) | 66 | 8 |
| Ditto, without Analysis (per 100) | 33 | 4 |
| GOD BREAKETH THE BATTLE (Tenor Solo from the above) | | |
| String Parts | 2 | 8 |
| Wind Parts | 3 | 4 |
| KING SAUL. AN ORATORIO. (S.A.T. BAR. B. SOLI.) | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 7 | 6 |
| Ditto | 8 | 6 |
| Ditto, Tonic Sol-fa, Choruses only | 11 | 6 |
| Vocal Parts | each | 2 6 |
| Book of Words, with Analysis by JOSEPH BENNETT (per 100) | 66 | 8 |
| Ditto, without Analysis (per 100) | 33 | 4 |
| L'ALLEGRO ED IL PENSIEROSO. (S.B. SOLI.) POEM BY MILTON. | | |
| Full Score and Wind Parts, MS. | | |
| String Parts (4) | 16 | 0 |
| Vocal Score | 4 | 0 |
| Ditto, Tonic Sol-fa | 2 | 6 |
| LOTOS EATERS, THE CHORIC SONG FROM THE. BY TENNYSON. (S. SOLO AND RECITER) | | |
| Full Score and Wind Parts, MS. | | |
| String Parts (4) | 8 | 3 |
| Vocal Score | 3 | 0 |
| LOVE THAT CASTETH OUT FEAR, THE. SINFONIA SACRA. (A.D. SOLI.) | | |
| Full Score and Wind Parts, MS. | | |
| String Parts (5) | 16 | 0 |
| Vocal Score | 4 | 0 |
| Vocal Parts | each | 1 6 |
| MAGNIFICAT. LATIN WORDS ONLY. (S. SOLO.) | | |
| Full Score and Wind Parts, MS. | | |
| String Parts (4) | 7 | 6 |
| Vocal Score | 2 | 6 |
| ODE ON ST. CECILIA'S DAY. (S. BAR. SOLI.) (POEM BY POPE.) | | |
| Full Score, MS. | | |
| String Parts (4) | 12 | 6 |
| Wind Parts... | 28 | 1 |
| Vocal Score | 3 | 0 |
| Ditto, Tonic Sol-fa | 1 | 6 |
| Vocal Parts | each | 1 0 |
| Book of Words, with Analytical Notes, by J. BENNETT (per 100) | 19 | 0 |
| Ditto, Without Analysis (per 100) | 9 | 6 |
| ODE ON THE NATIVITY. (S. SOLO.) THE WORDS BY WILLIAM DUNBAR. | | |
| Full Score and Wind Parts, MS. | | |
| String Parts (5) | 10 | 6 |
| Vocal Score | 3 | 0 |
| ODE TO MUSIC. (S.S.A.T.B. SOLI.) POEM BY ARTHUR C. BENSON. | | |
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score | 1 | 6 |
| Ditto, Tonic Sol-fa | 0 | 6 |

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
CHIVALRY OF THE SEA.

NAVAL ODE

BY

ROBERT BRIDGES

SET TO MUSIC FOR FIVE-PART CHORUS AND ORCHESTRA

BY

C. HUBERT H. PARRY.

(PRICE ONE SHILLING AND SIXPENCE.)

LONDON: NOVELLO AND COMPANY, LIMITED.
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MADE IN ENGLAND.

THE CHIVALRY OF THE SEA.

(Dedicated to the memory of CHARLES FISHER, late student of Christ Church,
Oxford.)

Over the warring waters, beneath the wandering skies
The heart of Britain roameth, the Chivalry of the sea,
Where Spring never bringeth a flower, nor bird singeth in a tree ;
Far, afar, O beloved, beyond the sight of our eyes,
Over the warring waters, beneath the stormy skies.

Staunch and valiant-hearted, to whom our toil were play,
Ye man with armour'd patience the bulwarks night and day,
Or on your iron coursers plough shuddering through the Bay,
Or neath the deluge drive the skirmishing sharks of war :
Venturous boys who leapt on the pinnacle and row'd from shore,
A mother's tear in the eye, a swift farewell to say,
And a great glory at heart that none can take away.

Seldom is your home-coming ; for aye your pennon flies
In unrecorded exploits on the tumultuous wave ;
Till, in the storm of battle, fast-thundering upon the foe,
Ye add your kindred names to the heroes of long-ago,
And mid the blasting wrack, in the glad sudden death of the brave,
Ye are gone to return no more.—Idly our tears arise ;
Too proud for praise as ye lie in your unvisited grave,
The wide-warring water, under the starry skies.

ROBERT BRIDGES.

THE CHIVALRY OF THE SEA.

Robert Bridges.

C. Hubert H. Parry.

Slow, but with spirit. ♩ = 60.

Piano.

p *cresc.* *dim.* *mf* *cresc.*

poco rit. *a tempo* *p* *cresc.*

A *f* *cresc.* *rit.* *Firmly. ♩ = 60. poco animando* *ff*

dim. *mf*

14392

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B Soprano I.

Soprano II.

Alto.

Tenor.

Bass.

*mf cresc.**mf cresc.**mf cresc.**mf cresc.**mf cresc.**mf cresc.*

♩ = about 76.

mf cresc.

wa - - - ters,

be - - neath the wan - - - ring

*mf**cresc.*

wa - - - ters,

be - - neath

*mf**cresc.*

wa - - - ters,

be - - neath the

*mf**cresc.*

wa - - - ters,

be - - neath the

*mf**cresc.*

wa - - - ters,

be - - neath

*mf**cresc.**dim.**mf**cresc.*

der-ing skies, The heart of Bri-tain roam -
 the wan - der-ing skies, The heart of Bri-tain roam -
 wan - der-ing skies, The heart of Bri-tain roam -
 wan - der-ing skies, The heart of Bri-tain roam -
 the wan-der-ing skies, The heart of Bri-tain roam -

-eth, The Chi-val-ry
 -eth, The Chi-val-ry
 -eth, roam - eth, The Chi-val-ry
 -eth, roam - eth, The Chi-val-ry
 -eth, The Chi-val-ry
 -eth, The Chi-val-ry

rit. quasi Tempo I^o

mf *p*

of the sea,
of the sea,
of the sea,
of the sea,
of the sea,

rit. quasi Tempo I^o

p *cresc.*

D rit.

p

Where

poco animando

D rit.

p

Slower.

Where

Spring ne-ver bring-eth a flower, nor bird sing-eth in a tree,

Where Spring ne-ver bring-eth a flower, nor bird sing-eth in a

Slower. $\text{♩} = 78$.

Where Spring ne-ver bring-eth a flower, nor bird sing-eth in a

tree, nor bird, nor bird, nor bird

Spring ne-ver bring-eth a flower, nor bird sing-eth in a tree, nor

Where Spring ne-ver bring-eth a flower, nor bird sing-eth in a

nor bird

Where Spring ne-ver bring-eth a flower, nor bird sing-eth in a tree,

tree, nor bird, nor bird, nor bird

E

bird sing-eth in a tree;

tree, sing-eth in a tree;

sing-eth in a tree, sing-eth in a tree;

nor bird sing-eth in a tree;

sing-eth in a tree;

mf

dim.

a little quicker.

mf

Far, a-far, O be-

p

Far, a-far, O be-lov-ed, a-

p

Far, a-far, O be-lov-ed, a-far, O be-

a little quicker. ♩ = 84.

p

poco cresc.

F poco animando

-lov-ed, a - far, O be-lov-ed, a -
 -far, O be-lov-ed, a - far, a -
 -lov-ed, O be-lov-ed,
mf Far, a-far, O be-lov-ed, a -
mf Far, a-far, O be-lov-ed, a - far, O be-

F poco animando

-far, a - far, O be-lov-ed, be-yond -
 -far, O be-lov-ed a - far, a - far, be -
 a - far, O be-lov-ed,
 far, a - far, O be-lov-ed,
 -lov-ed,
 -lov-ed, -ed,
dim. *p*

the sight of our eyes,
- yond the sight of our eyes,
p be - yond the sight of our eyes,
p be - yond the sight of our
p be - yond the sight of our

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "the sight of our eyes," followed by a melisma "- yond". The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more static bass line in the left hand.

poco rit.

the sight of our eyes,
eyes, the sight of our eyes,
eyes,

poco rit.

The second system of the musical score continues the vocal and piano parts. It begins with a "poco rit." (ritardando) marking. The vocal parts continue their melismas, with the lyrics "the sight of our eyes," and "eyes, the sight of our eyes, eyes,". The piano accompaniment maintains its arpeggiated texture, with some changes in the right hand's pattern.

quasi Tempo I?

mf *poco cresc.*
O - ver the war - ring wa - ters,

mf *poco cresc.*
O - ver the war - ring wa - ters,

p *poco cresc.*

quasi Tempo I? ♩ = 66.

mf cresc.
O - ver the war - ring wa - ters,

mf cresc.
O - ver the war - ring wa - ters,

mf cresc.

G

be - neath the storm - y
 be - neath the storm - y skies,
 be - neath the storm - y skies,
 be - neath the storm - y
 be - neath the storm - y skies,

f cresc.

G

skies, be - neath the storm -
 be - neath the storm
 be - neath the storm - y storm -
 skies, be - neath the storm -
 the storm - y skies, be - neath the

ff dim.

H

Vocal score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are "- y skies." and "storm - y skies." The music is in G major and 4/4 time. The vocal lines are written on five staves, with the Soprano and Alto parts having a treble clef and the Tenor and Bass parts having a bass clef. The lyrics are written below the vocal staves.

Piano accompaniment for the first system. The music is in G major and 4/4 time. The piano part features arpeggiated chords and a bass line. The tempo is marked "Allegro." with a quarter note equal to 100 beats per minute.

Piano accompaniment for the second system. The music is in G major and 4/4 time. The piano part features arpeggiated chords and a bass line. The tempo is marked "Allegro." with a quarter note equal to 100 beats per minute. The dynamics are marked "dim." and "rit.".

Piano accompaniment for the third system. The music is in G major and 4/4 time. The piano part features arpeggiated chords and a bass line. The tempo is marked "Allegro." with a quarter note equal to 100 beats per minute. The dynamics are marked "f" and "pp".

Piano accompaniment for the fourth system. The music is in G major and 4/4 time. The piano part features arpeggiated chords and a bass line. The tempo is marked "Allegro." with a quarter note equal to 100 beats per minute. The dynamics are marked "mf" and "cresc.".

Staunch

Staunch

Staunch

Staunch

Staunch

f

This block contains the first system of a musical score. It features five vocal staves, each with a treble clef and a key signature of one flat (B-flat). The vocal parts are all marked with a forte (*f*) dynamic and a crescendo hairpin. Each staff has the word "Staunch" written below it. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of one flat. The piano part includes a forte (*f*) dynamic marking.

and val-iant-hearted, to whom our toil— were

and val-iant-hearted, to whom our toil— were

and val-iant-hearted, to whom our toil were

and val-iant-hearted, to whom our toll were

and val-iant-hearted, to whom our toil were

This block contains the second system of the musical score. It features five vocal staves with lyrics written below them. The lyrics are: "and val-iant-hearted, to whom our toil— were" for the first four staves, and "and val-iant-hearted, to whom our toll were" for the fifth staff. The piano accompaniment continues below the vocal staves. The system concludes with a double bar line.

L

play, Ye man with ar-mour'd pa - - tience

play, Ye man with ar-mour'd pa - - tience

play, Ye man with ar-mour'd pa - - tience

play, Ye man with ar - mour'd pa - tience

play, Ye man with ar - mour'd pa - tience

mp

simile

the bul - warks night and day, Or on your i - ron cour-sers

the bul - warks night and day, Or on your i - ron cour-sers

the bul - warks night and day, Or on your i - ron cour-sers

the bul - warks night and day, Or on your i - ron cour-sers

the bul - warks night and day, Or on your i - ron cour-sers

f

M

plough shuddering through the Bay,

plough shuddering through the Bay,

plough shuddering through the Bay,

plough shuddering through the Bay,

plough shuddering through the Bay,

ff *sf*

Or 'neath the de-luge drive the skir-mish-ing sharks,

Or 'neath the de-luge drive the skir-mish-ing sharks,

Or 'neath the de-luge drive the

Or 'neath the de-luge drive the skir-mish-ing

Or 'neath the de-luge drive

sf

the skir-mish-ing sharks of war! war!

the skir-mish-ing sharks of war! war!

skir-mishing sharks of war! war!

sharks of war! war!

the skir-mish-ing sharks of war! war!

sf

Detailed description: This block contains the first system of a musical score. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The vocal parts are in B-flat major and 4/4 time. The lyrics are "the skir-mish-ing sharks of war! war!". The piano accompaniment consists of a right-hand melody with eighth-note triplets and a left-hand bass line with eighth notes. A dynamic marking of *sf* (sforzando) is present in the piano part.

war!

war!

war!

war!

war!

Detailed description: This block contains the second system of the musical score. It continues the vocal parts and piano accompaniment from the first system. The vocal parts end with the word "war!". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

Ven - tur - ous boys who leapt on the
 Ven - tur - ous boys, ven - tur - ous
 Ven - tur - ous boys who leapt on the
 Ven - tur - ous boys
 Ven - tur - ous boys who

mf cresc.

pinnacle and row'd from shore, A mother's tear in the
 boys who leapt on the pinnacle and row'd from shore,
 pinnacle and row'd from shore,
 who leapt on the pinnacle and row'd from shore,
 leapt on the pinnacle and row'd from shore,

Slower. espressivo p

pp *animando.*

eye, a swift farewell to say,

espress. *cresc.* *animando.*

p *pp*

Q *poco rit. Allegro.*

f *And a*

poco rit. *f* *And a great glo - - ry at*

f *And a great glo - - ry at heart, a great*

Q *f poco rit.* *Allegro. ♩ = 108.*

And a great glo - ry at heart

great glo - ry at heart, a glo -

And a great glo - ry at heart that

heart that none can take a - way,

glo - ry that none can take a -

that none can take a - way, and a great glo - ry at heart

- ry, and a great glo - ry at heart

none can take a - way, and a great glo - ry at heart

that none can take a - way, and a great glo - ry at heart

- way, and a great glo - ry at heart

rit. *v* **R** Tempo

— that none can take a - way.

— that none can take a - way.

— that none can take a - way.

that none can take a - way.

— that none can take a - way.

rit. **R** Tempo ♩ = 96.

f

rit.

dim.

Slower. *p* animato. *f*

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Slower. animato. ♩ = 120.

your pen-non flies In un-re-cord-ed

your pen-non flies In un-re-cord-ed

your pen-non flies In un-re-cord-ed

your pen-non flies In un-re-cord-ed

your pen-non flies In un-re-cord-ed

Faster.

ex-ploits on the tu-mul-tu-ous wave;
 ex-ploits on the tu-mul-tu-ous wave;
 ex-ploits on the tu-mul-tu-ous wave;
 ex-ploits on the tu-mul-tu-ous wave;
 ex-ploits on the tu-mul-tu-ous wave;
 Faster. $J=144$.
f animato, marcato

Till, in the storm of bat-tle,
 Till, in the storm of bat-tle,
 Till, in the storm of bat-tle,
 Till, in the storm of bat-tle,
 Till, in the storm of bat-tle,
 Till, in the storm of bat-tle,
mf cresc.
 S

fast - thun - der-ing up-on the foe, Ye add your

fast - thun - der-ing up-on the foe, Ye add your

fast - thun - der-ing up-on the foe, Ye add your

fast - thun - der-ing up-on the foe, Ye add your

fast - thun - der-ing up-on the foe, Ye add your

allargando *a tempo*

kin - dred names to the he - roes of long a - go,

kin - dred names to the he - roes of long a - go,

kin - dred names to the he - roes of long a - go,

kin - dred names to the he - roes of long a - go,

kin - dred names to the he - roes of long a - go,

allargando *a tempo*

p Flowingly.

Ye are gone, ye are gone to re - turn.

Ye are gone, ye are gone to re - turn.

Ye are gone to re -

Ye are gone, ye are gone to re - turn.

Ye are gone to re -

Flowingly. $\text{♩} = 92$.

p *espressivo*

pp **V** Moderato.

no more.

pp no more.

pp - turn no more, no more.

pp no more.

pp - turn no more, no more.

V Moderato. $\text{♩} = 108$.

p *dim.* *p* *espressivo*

poco animando

p
Id - - - ly our tears a -

p
Id - - - ly our

p
Id - - - ly

poco animando

p
Id - - ly our tears a - rise, our

- rise, id - - ly our tears a - rise;

p
Id - - ly our

tears a - rise, our tears a -

p *cresc.*
our tears a - rise, our tears

mf

W animando. *mf cresc.*

tears a - rise; Too proud for

mf cresc.

Too proud for

mf cresc.

tears a - rise; Too proud for praise, too

mf cresc.

- rise; Too proud for praise, too

p

a - rise; Too proud for

W animando. $\text{♩} = 120$.

mf marcato cresc.

dim.

praise as ye lie in your un - vi - sit - ed

dim.

praise as ye lie in your un - vi - sit - ed

dim.

proud for praise as ye lie in your un - vi - sit - ed

dim.

proud for praise as ye lie in your un - vi - sit - ed

dim.

praise as ye lie in your un - vi - sit - ed

dim.

p poco rit. animando *p* cresc.

graves, The wide - war - ring

graves, The

graves, *mf* cresc. The wide - war -

graves, *mf* The

graves,

poco rit. animando

p cresc.

wa - ters, the wide - war -

cresc.

wide - war - ring wa - ters, the wide - war -

cresc.

wide - war - ring wa - ters, the wide - war -

mf *cresc.*

The wide - war - ring wa - ters, the wide - war -

cresc. molto

allargando

- ring wa-ters, un - der the star - ry
 - ring wa-ters, un - der the star - ry
 - ring wa-ters, un - der the star - ry
 - ring wa-ters, un - der the star - ry
 - ring wa-ters, un - der the star - ry

rit. dim.
 dim.
 mf dim.
 mf dim.
 mf dim.

allargando

dim.
 p dim.

p a tempo

skies.
 skies.
 skies.
 skies.
 skies.

skies.

p a tempo
 mf
 dim.

X

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

X

sempre dim.

cresc.

wa - - - - - ters,

wa - - - - - ters,

wa - - - - - ters,

wa - - - - - ters,

wa - - - - - ters,

p.

mf rit. *p* Tempo 19

un - der the star-ry skies, the star -

mf *p*

un - der the star - ry skies, the

mf *p*

un - der the star - ry skies, the

mf *p*

un - der the star - ry skies,

mf *p*

un - der the star-ry skies, the

mf *p* Tempo 19

p

- - - - - ry skies.

p

star - - - - - ry skies.

p

star - - - - - ry skies.

p

the star - - - - - ry skies.

p

star - - - - - ry, star - - - - - ry skies.

PARRY'S COMPOSITIONS—continued.

SONGS—continued.

ENGLISH LYRICS. Twelve Sets. Each Set ... s. d. 4 0

FIRST SET.

- | | |
|-------------------------------|------------------------------|
| *1 My true love hath my heart | 3 Where shall the lover rest |
| 2 Good-night | 4 Willow, Willow, Willow |

SECOND SET.

- | | |
|--------------------------------|---------------------------------|
| 1 O Mistress Mine | 4 Blow, blow, thou winter wind |
| 2 Take, O take those lips away | 5 When icicles hang by the wall |
| 3 No longer mourn for me | |

THIRD SET.

- | | |
|--------------------------------------|--------------------------|
| *1 To Lucasta, on going to the wars | *3 To Aliha, from prison |
| *2 If thou would'st ease thine heart | *4 Why so pale and wan |
| | 5 Through the ivory gate |
| | 6 Of all the torments |

FOURTH SET.

- | | |
|-----------------------------------|---------------------------------------|
| *1 Thine eyes still shined for me | 4 Weep you no more |
| *2 When lovers meet again | 5 There be none of beauty's daughters |
| *3 When we two parted | 6 Bright star |

FIFTH SET.

- | | |
|------------------------------|-----------------------|
| *1 A stray nymph of Dian | 5 Love and laughter |
| *2 Proud Maisie | 6 A girl to her glass |
| *3 Grabbed age and youth | 7 A Lullaby |
| 4 Lay a garland on my hearse | |

SIXTH SET.

- | | |
|----------------------------------|---------------------------------|
| *1 When comes my Gwen | *4 A lover's garland |
| *2 And yet I love her till I die | 5 At the hour the long day ends |
| *3 Love is a bable | 6 Under the Greenwood Tree |

SEVENTH SET.

- | | |
|-------------------------------------|--------------------------------|
| 1 On a time the amorous Silvy | 4 O never say that I was false |
| 2 Follow a shadow | 5 of heart |
| 3 Ye little birds that sit and sing | 6 Julia |
| | *6 Sleep |

EIGHTH SET.

- | | |
|-----------------------|--------------------|
| 1 Whence | 4 Dirge in woods |
| 2 Nightfall in winter | 5 Looking backward |
| 3 Marian | 6 Grapes |

NINTH SET.

- | | |
|---------------------|-------------------|
| 1 Three aspects | 5 Armida's garden |
| 2 A Fairy Town | *6 The Maiden |
| 3 The Witches' Wood | 7 There |
| 4 Whether I live | |

TENTH SET.

- | | |
|-----------------------------------|------------------------------|
| 1 My heart is like a singing bird | 3 A moment of farewell |
| 2 Gone were but the winter cold | 4 The child and the twilight |
| | 5 From a city window |
| | 6 One silent night of late |

ELLEVTH SET.

- | | |
|-------------------------------|-------------------------------------|
| 1 One golden thread | 6 If I might on puissant wing |
| 2 The spirit of the spring | 7 Why art thou slow |
| 3 What part of dread Eternity | 8 She is my love beyond all thought |
| 4 The blackbird | |
| 5 The faithful lover | |

TWELFTH SET.

- | | |
|----------------------------|-----------------------------|
| 1 When the dew is falling | 5 Dream Pedlary |
| 2 To blossoms | 6 O world, O life, O time |
| 3 Rosaline | 7 The sound of hidden music |
| 4 When the sun's great orb | |

The Songs marked * may be had separately, price 1s. 6d. each.

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| | |
|---|-------------------------|
| Crossing the Bar ... | 0 13 |
| † God of all created things (Coronation) ... | 0 2 |
| | (Sol-fa) 0 2 |
| Hush! for amid our tears (Memorial) ... | 0 13 |
| | Words only, per 100 2 0 |
| I sing the birth (Carol) ... | 0 4 |
| O praise ye the Lord ... | 0 2 |
| Through the night of doubt and sorrow ... | 0 13 |
| Welcome Yule (Carol) ... | 0 3 |
| When Christ was born of Mary free (Carol) ... | 0 3 |

† Full Score and Orchestral Parts may be had.

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Or, separately:—

| | |
|--|-----|
| 1 Follow your saint (Tonic Sol-fa, 1½d.) ... | 0 3 |
| 2 Love is a sickness (Tonic Sol-fa, 1½d.) ... | 0 3 |
| 3 Turn all thy thoughts to eyes (Tonic Sol-fa, 1½d.) ... | 0 3 |
| 4 Whether men do laugh or weep ... | 0 4 |
| 5 The sea hath many a thousand sands (Tonic Sol-fa, 2d.) ... | 0 3 |
| 6 Tell me, O love (S.S.A.T.B.B.) (Tonic Sol-fa, 2d.) ... | 0 4 |

SIX MODERN LYRICS ... complete 1 6

Or, separately:—

| | |
|---|-----|
| 1 How sweet the answer ... | 0 3 |
| 2 Since thou, O fondest (Tonic Sol-fa, 1½d.) ... | 0 3 |
| 3 If I had but two little wings (Tonic Sol-fa, 2d.) ... | 0 2 |
| 4 There rolls the deep (Tonic Sol-fa, 1½d.) ... | 0 3 |
| 5 What voice of gladness ... | 0 4 |
| 6 Music, when soft voices die (Tonic Sol-fa, 1½d.) ... | 0 3 |

SIX FOUR-PART SONGS ... complete 1 6

Or, separately:—

| | |
|--|-----|
| 1 In a harbour green ... | 0 3 |
| 2 My delight and thy delight (Tonic Sol-fa, 2d.) ... | 0 4 |
| 3 Priihee, why ... | 0 3 |
| 4 Sorrow and pain ... | 0 4 |
| 5 Sweet day, so cool (Tonic Sol-fa, 2d.) ... | 0 3 |
| 6 Wrong not, sweet Empress (Tonic Sol-fa, 2d.) ... | 0 3 |

EIGHT FOUR-PART SONGS ... complete 1 6

Or, separately:—

| | |
|--|-----|
| 1 Phillis ... | 0 2 |
| 2 O love, they wrong thee much (Tonic Sol-fa, 2d.) ... | 0 3 |
| 3 At her fair hands ... | 0 4 |
| 4 Home of my heart ... | 0 4 |
| 5 You gentle nymphs ... | 0 3 |
| 6 Come, pretty wag, and sing (Tonic Sol-fa, 2d.) ... | 0 3 |
| 7 Ye thrilled me once (Tonic Sol-fa, 2d.) ... | 0 3 |
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† Descend, ye nine ("Ode on St. Cecilia's Day")

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Te Deum and Benedictus in D ... Felio 3 0

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† Te Deum Laudamus (1913) ... 3 0

† Te Deum Laudamus (Latin) ... 1 0

† Magnificat (Latin) ... 2 6

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† God is our Hope (Bass Solo, Chorus, and Orchestra) ... 2 6

Hear my words, ye people (Sopr. and Bass Solo and Chorus) ... 1 0

† I was glad when they said unto me ... 0 6

Prevent us, O Lord ... 0 6

† Put off, O Jerusalem ("Judith") (Tonic Sol-fa, 3d.) ... 1 6

† The God of our Fathers ("Judith") (Tonic Sol-fa, 2d.) ... 0 6

MUSICAL LITERATURE.

A Summary of the History and Development of Mediaeval and Modern European Music. (Revised Edition, 1905) Paper boards, 4s.; paper 3 0

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